

# Baby Teeth

through the lens of Jackieshauna

written by her-canine-teeth

The following work is presented to you by  
two and a half years of analyzing poems and  
an incomplete understanding of american citation.

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## INTRODUCTION

The songs in the album *Baby Teeth* by Flower Face were not written about Jackieshauna. But they very well could've been.

If you're anything like me, as soon as you've learned a certain amount about a show, the connections immediately start forming.

If you're nothing like me, you might still see Jackieshauna in various songs by Flower Face.

If you find yourself unable to, fret not; I have analysed the album *Baby Teeth* through the lens of Jackieshauna for you.

At multiple parts of this, you might find yourself confused, thinking “Isn't that a bit overanalysed? Or very much so? It's really not that deep.”

And you're right. It isn't. The songs are about Ruby McKinnon's own experiences, and I have no idea about her relationship to Yellowjackets or if one exists at all.

But, as Tumblr user *tailornorata* has so aptly formulated: “The ground is soft, and I'm ready to dig.”<sup>1</sup>

Please keep in mind that I am by no means a professional, regarding both the series and analysing stuff like this (formatted). Any mistakes are unintentional. Forgive me if you do find any.

This is the third instalment of the series 'istg flower face is literally so Jackieshauna'.

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1 <https://tailornorata.tumblr.com/post/187108073689/radioactivesupersonic-people-who-try-to-tell-me>

## BABY TEETH<sup>2</sup>

“Baby Teeth” is about Jackie’s relationship to Shauna while existing as a ghost and Shauna coping with Jackie’s death long after it has happened. (no canon exists yet)

The title refers to the loss of their youth and innocence in the Wildernis.

“Cheap drink tricks and cigarettes” refer to escapism. Both alcohol and nicotine are used to “keep [her] locked inside a cage” (l. 1); here we can see a clear parallel to the reoccurring motif of Shauna’s ‘inner animal’ as in: she (perhaps subconsciously) uses drugs to lock ‘it’ up, to stop it from taking over her and ruining her life. (see also: deflecting blame)

We don’t know what her home situation is like, so it’s not clear what “[y]our mother fears you” refers to. That “[her] father can’t hear [her]” (l. 2) can be attributed to the separation of her parents and her father subsequently not being in her life.

In line 3 Jackie talks for the first time explicitly about herself, saying she still aches from the night that Shauna dragged her out the doors (cf. l. 3). This refers to their argument and Jackie’s subsequent exile, even though it’s told in a different way than it actually happened – the use of the phrases dragging (cf. l. 3) and “kicking and screaming” implies that it was much more physical. While Jackie did leave of her own, she might feel like she had to due to the newly established power dynamic, which I will get into later.

Jackie goes on to say that she “won’t get [Shauna] go” because she “left [her] baby teeth in [Shauna’s] drawer” (l. 4). With this, she is saying “*I gave you parts of myself, you can’t leave me*”. The Baby Teeth stand as a metaphor for “*first love. A first time for everything. When you are in love for the first time, and everything is different and amazing but when you lose that it’s like losing your baby teeth.*”<sup>3</sup> It’s painful, it hurts, and in this situation Jackie’s baby teeth have been nothing short of ripped out.

“If I can’t hold you like a lover I won’t hold you at all” (l. 5). All Jackie wanted was for Shauna to come outside and literally tell her she loved her, as it is shown in her dream sequence<sup>3</sup>.

“The tide is turning” refers to the changing of previously existing power dynamics; Jackie as ‘princess’ and Shauna as ‘her sidekick’. Power dynamics that have never existed but were nevertheless perceived as such by the characters themselves are turning now; in the argument, Shauna has the upper hand and manages to exile Jackie with nobody saying anything against it. As a direct result, Jackie now “feel[s] nothing anymore” (l. 6) because she is dead.

She asks “If we could stay this way forever would it ever be enough?” (l. 7), which could either refer to their friendship when it was still intact (rephrased: would it ever be enough to be just friends?) or to Shauna hallucinating Jackie.

Both times the answer is *no*; Shauna sleeps with Jeff as this is the most social acceptable way to be close to Jackie in the way she wants and later consumes her fully.

Jackie now “wear[s] [Shauna’s] bruises on [her] shoulder now forever and evermore” (l. 8); Shauna has made a visible mark on her, one that will never go away.

2 Flower Face. “Baby Teeth”. Baby Teeth, 2018, <https://youtu.be/Gj9j9JGaP2c?feature=shared>

3 “Sic Gloria Transit Mundi.” *Yellowjackets*, created by Ashley Lyle and Bart Nickerson, season 1, episode 10, Showtime Network, 2022.

The description of Shauna's lip getting split, her "spill[ing] grenadine kisses" and the codeine kids getting her down (cf. l. 9) refers to her violent tendencies; it is implied to be happening post-rescue. She is "picking fights with the devil" (l. 10), a sure way to get an opening for the aggression inside of her. (see also: animal motif)

"Driving you home from the bar" shows how Jackie still cares for/takes care of Shauna; it is implied that she can somehow exist on the material plane.

Shauna is "touching [her] face but [she] [doesn't] make a sound" (l. 11). It becomes apparent here that Shauna is able to see Jackie or at least sense her presence somehow (which could be attributed to her drunken state).

Shauna is unsure about what she sees, having to touch her physically; Jackie seems very aware of the moment, consciously trying to let Shauna stay in it.

Shauna "[l]ost [her] baby teeth in the back seat, said somebody knocked them out" (l. 12); this refers to Jeff, specifically him taking her virginity. (see also: deflecting blame).

Shauna can't "hold her like a lover" anymore, so she "won't hold [her] at all" (l. 13); she will get rid of her physical remains.

"If I don't pull myself together this could be the end of it all" (l. 14) refers to the bacchanal; she did *not* pull herself together, leading them to cannibalism and therefore the total destruction of societal norms and way of living, which could be interpreted as 'the end of it all'.

She "hear[s] [Jackie's] voice inside the TV telling [her] to follow [Jackie] home" (l. 15). It becomes abundantly clear here how haunted she is by Jackie, down to hearing her voice without having been reminded of her. The contents of what she is hearing are implying thoughts of suicide, if we take 'following Jackie home' as euphemism for just this. Calling it 'home' is a testament to her feelings of belonging; she still thinks of Jackie (/where Jackie is) as home.

That Shauna is haunted by Jackie in her everyday life even without seeing her physical form is not only illustrated by this but also by how Shauna "taste[s] [Jackie's] teardrops on [her] tongue at night and it still turns [her] on" (l. 16). Not only does this introduce sex (or desire) as a topic and ties it closely to Jackie; it also calls attention to them 'becoming one'; a sentiment that will be further explored in 'bedroom ghost'.

"There are things that we will never say, but we know, we know" (l. 17) refers to their relationship pre-crash, to them being in love and knowing this in some way but never talking about it.

The line "even baby teeth will hurt you when I'm biting [...] down" (l. 18) can be attributed to both of them; to Shauna during their argument; evidently her first time letting go of herself to such an extent, and to Jackie, socialized to be 'nice' and tame but still hurting Shauna much more than she realized.

The last chorus echoes the first one, with the first two lines being exactly the same and the third line referencing the first chorus.

"If I can't hold you like a lover I won't hold you at all" (l. 19) sums Shauna's decisions up; most notably her decision to sleep with Jeff (because she couldn't hold Jackie like a lover), which led to Jackie's death ("I won't hold you at all").

That "the tide is turning on [her]" (l. 20) stands in direct dialogue to the second line of the first chorus; Jackie does not have the last word. She doesn't feel anything anymore (cf. l. 20), but neither does Shauna.

She says that if the crash and its consequences hadn't happened, "[they] could have stayed this way forever" but concedes that "it would never be enough" (l. 21); they likely would have continued exactly where they left off, caught in their cycle.

Not only Shauna has left a mark on Jackie, but also the other way around; only Shauna is alive to feel it. She might not feel anything anymore herself, but wears Jackie's ache inside her heart (cf. l. 22), and it will never go away.

## HONEY AND MILK<sup>4</sup>

“Honey and Milk” is about Jackie’s relationship with Shauna as a ghost post-rescue. (canon divergent)

The title refers to the substances themselves, other than paradise.

Shauna keeps Jackie “caged with the animals” (l. 1); she keeps her locked up inside of her, just like her inner animal (see: animal motif) that she tries to ignore (before ultimately accepting it as part of her, see: it wasn't shaking because I was afraid)

She tastes her sorrow (cf. l. 1), which can be understood as Shauna projecting her own grief on Jackie as a means of being able to control it. Similarly, she “teaches [her] lessons” (l. 1); through Jackie being nothing more than a hallucinated extension of Shauna, this is her concentrating only on the external body and ignoring what it means.

Shauna “found [her] asleep with the roses all over her body” (l. 2); here, 'falling asleep' is a euphemism for dying and 'the roses' stand for the snow. Yet, Jackie merely 'falling asleep' can also be seen as foreshadowing on her 'waking up' i.e. coming back as hallucination.

The “confession” (l. 2) refers to the roses Shauna sees instead of the snow; the flower which famously stands for love reflects Shauna's inner thoughts (even though the “confession” is textually Jackie’s).

“Cigarette burns” (l. 3) stand for Shauna’s smoking habit<sup>5</sup> that becomes apparent on Jackie’s form; it might also be a metaphor for self harm. Jackie states that she doesn't think she likes the life that they're living (cf. l. 3); she might want to move on, but Shauna won't let her go. They are still intermingled, unable to live alone, as the use of ‘we’ suggests.

Still, Jackie is only “surviving on honey and milk” (l. 4); substances that are sweet more than anything else and don't fill up for a long time. This is what Jackie depends on as she doesn't get “much more to make sure that [she's] breathing” (l. 4).

“God” who's “staying at the Diane Motel” (l. 5) is Lottie; not only is she the prophet, but the Roman goddess Diana is the patron of wild animals, which Lottie evidently has some sort of connection to. (antlers, bear)

Lottie “smoking out on the porch” (l. 5) gives the scene something normal, almost domestic; more than anything else it becomes clear that she is still in their (Shauna’s) life.

Shauna is “crying in the parking lot again” (l. 6), a testament to her grief, and “praying that [Jackie] will come home” (l. 6), home being alive<sup>6</sup>, with Shauna.

Yet, Jackie says that she has “been lost for so many days on the interstate, [she doesn't] know morning from dark” (l. 7); she's been in the state after death that she cannot move on from since

4 Flower Face. “Honey and Milk”. Baby Teeth, 2018, <https://youtu.be/KWbKffGNknM?feature=shared>

5 not canon

6 This stands in contrast to ‘home’ in *Baby Teeth*, where it stood for death. We can conclude that ‘home’, to them, is without fail where the other one is.



Shauna won't let her go for so long she she has lost all sense of time (and may be unable to move on herself).

She goes on to say that “the kindness of strangers” (l. 8) (who we can't be sure who this is referring to) and the “strangeness of everyone [she knows] has just fucked with [her] heart” (l. 8). Her death has changed everyone around her irrevocably; they're different now, forever changed because of their grief, and she is still there to witness it.

She describes Shauna as “laugh[ing] like an Angel with comatose love in [her] eyes” (l. 9); Shauna being an Angel is a direct parallel to Jackie being Shauna's Saint. 'Comatose' is defined as 'very tired' or 'in a deep sleep'<sup>7</sup>; Shauna is tired of loving, she has been doing it for so long but doesn't have it in her to stop. The following simile “like a sleeping city” (l. 9) might also refer to the darkness that has taken place inside of her.

Shauna “puts [Jackie] to rest in [her] gravestone chest” (l. 10); she buries her not in the ground (as this was literally impossible) but inside herself (both physically and mentally.)

The 'gravestone' substitutes her heart; if it's always been a gravestone or became one after Jackie's death is not made clear. However, it is clear that it always has been for Jackie.

She tells Jackie she “never looked so pretty” (l. 10), which can either be attributed to Shauna trying to comfort Jackie or to her never being more beautiful to her than literally being inside of Shauna. That “the funeral party had drinks” (l. 11) directly precedes Shauna “smash[ing] up the table” (l. 11), which is testament to her unstable mental health and overwhelming grief. She is losing all tact and respect by getting drunk at the (official) funeral and destroying furniture; yet, “nobody asked why” (l. 11). They know.

Her “promises fold” (l. 12); too heavy to stand alone, they sink onto one another, building an immeasurable mass that will not change anything. Neither does the loudness of her voice (cf. l. 12). Through her pain and grief Shauna does not understand that Jackie is still “living in the light of [her] halo” (l. 12); she blames herself for what happened and is caught up in the version of Jackie she believes is true. She does not know that she is Jackie's Angel (having a halo) and therefore where to find her – inside herself, though in a part of herself she does not believe exists.

Jackie “thinks God's passed out in the bathtub again, cause nobody answered the door” (l. 13), which shows Shauna's familiar relationship to Lottie (the only reason she can think of for Shauna not being answered is that it's physically impossible) and Lottie's unavailability, which, too, can be attributed to her unstable psyche.

It's clear that this happens often, or at least has happened before, as suggested by the use of the word ‘again’.

God is made Human, able to pass out, and Shauna cannot find answers and/or comfort.

Jackie feels as if “the love that [Shauna] made [her] fight for was never love at all” (l. 14). She has always felt as if though she has to fight for Shauna's affection, which now (after her death) turns out to never have existed; this might be because Shauna only sees her version of Jackie, which is different from the real Jackie in almost everything. As it now turns out, Jackie fought for Shauna, who does not know her at all.

The “red light” might stand for danger, love, or a mix of both; it “shines through the window” (l. 15), disregarding their privacy and exposing them.

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7 <https://dictionary.cambridge.org/us/dictionary/english/comatose>

‘Making your own bed’ is a metaphor for being ‘responsible for one's own actions and their results’<sup>8</sup>; instead of dealing with them herself (‘laying in them’), Shauna projects her numerous offences on to Jackie, who in turn is hurting physically (having “a black eye” (l. 15)) because of this. (see: cigarette burns)

The “honey and milk on [Jackie's] fingertips was never enough to make [Shauna] stay”; Jackie comes to the realization that now matter how sweet she was, no matter how much she tried or how much she gave; it wasn't enough. Shauna can't see her anymore, only the twisted version she thought up, and it doesn't matter at all anymore what Jackie really was like. Shauna has long since left, and Jackie can't do anything but watch.

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8 <https://www.collinsdictionary.com/us/dictionary/english/make-ones-bed>

## HANGMAN HANDS<sup>9</sup>

“Hangman hands” explores Shauna’s relationship with hallucination!Jackie (from now on shortened to h!Jackie) and contrasts it to how she was being alive. (canon compliant)

The “Hangman Hands” are Jackie's.

Note:

Due to otherwise occurring confusion, h!Jackie will be written as underlined in quotes, while the lettering of ‘real’ Jackie will stay as it is.

Shauna states that she “never thought that [Jackie would] teach [her] to walk away” (l. 1). This refers to their argument; while Jackie physically left the cabin, Shauna ‘walked away’ emotionally. She didn’t go outside to look after Jackie (which put a notable strain on their friendship). Jackie never literally said “I love you so much, baby, won’t you stay?” (l. 2), but instead “It’s like I don’t even know who you are anymore” (Sic Gloria Transit Mundi). There are layers to this; despite being exiled, she turns and gives Shauna one more chance for ‘redemption’. She doesn’t ask, she states, and yet wait’s for an answer; she turns (and says *I love you, this can be nothing*), she hopes and wait’s (and asks her to be hers, to be the Shauna she knows, her best friend). Shauna replies “Or maybe you never did”, essentially saying ‘I’ve never been yours’. “So it goes, goes, goes, so it always goes” (l. 3) references the *laws of tragedies*, stating that while “the end is already written and inevitable [...] your actions are all your own and you can choose to get off this ride whenever you want.”<sup>10</sup> The argument always would’ve ended this way. It didn’t have to, but there was no way of avoiding it; so it goes, goes, goes, so it always goes.

Shauna states she “went down to the river to wash away the things [she’s] done” (l. 5). (see: ritual cleansing). She is trying to get rid of what has happened, of “[a]ll the names [she] traced into [her] skin since [Jackie’s] been gone” (l. 6), which might either refer to Jeff or to the hallucination of Jackie.

It is not made clear if she actually succeeds in washing away the things; the following text seems to imply she doesn’t.

She compares h!Jackie to the Jackie she used to know, saying that “[her] hands, [...] feel just like [Jackie’s] against [Shauna’s] arm” (l. 7) – they feel the same, as they inhabit the same body, but “[her] voice [...] sounds nothing like [Jackie’s] when [she’s] telling [Shauna] [she’s] wrong”(l. 8). While their bodies are virtually the same, their voices differ; h!Jackie is notably crueller, which doesn’t only become apparent in the content of what she says, but also in how she says it.

Shauna “sleep[s] in agony [and] alone” (l. 9); plagued by nightmares and without a comforting presence.

H!Jackie is referred to as “hangman” (l. 10), as executioner who hangs the condemned person.

Shauna is being punished by her (i.e. Shauna is punishing herself through her); her “hands have got

9 Flower Face. “Hangman Hands”. Baby Teeth, 2018, <https://youtu.be/Taj2UmXbFkg?feature=shared>

10 <https://annabelle--cane.tumblr.com/post/766443627421499392/the-first-law-of-tragedies-the-end-is-already> Nov. 06, 2024

[Shauna] cold” (l. 10). The Free Dictionary defines this ‘having one utterly under control’<sup>11</sup>; Shauna hallucinating Jackie already shows how much power she has over her, long after her death. Shauna, wittingly or unwittingly, reconstructs the power dynamics they perceived as real.

Jackie, however, “[will] never know” (l. 11), as she is fully gone.

Shauna “went back to the devil and told him everything [she] know[s]” (l. 13); despite the change of pronouns it’s safe to assume ‘the devil’ is h!Jackie.

That she “went back” to her shows how she (even if she tries to) is not able to let go of her. That she “told [her] everything [she] know[s]” is probably based less on trust and more on a twisted reenactment of their relationship; it might also stem from the fact that she has nobody else to confide in this way.

She consumed Jackie, and in turn she lets h!Jackie consume her; she lets her “drink [her] blood” (l. 14).

This is a way for Shauna to cope with the guilt; through giving h!Jackie a part of herself, she might think her debt to be settled. This can also be seen in canon (see: Shauna living Jackie's life as her own).

This dynamic gets overturned within the same sentence; h!Jackie is “feed[ing] [her] wine in the TV glow” (l. 14), which puts her in a position of submission. Wine is the blood of Christ (the part Shauna, unlike the meat, could not consume); taking this into account, h!Jackie is now giving herself completely over to Shauna for reasons unclear. It could also be attributed to Shauna blaming Jackie for her drinking alcohol, and thus her deflecting bleeding into the simplest aspects of her life. Still, the act of sharing food is considered to be intimate; all in all does it reflect Shauna’s complicated feelings regarding Jackie.

Here, too, does the TV stand for Shauna's connection to h!Jackie (see: Baby Teeth).

Shauna states that “[her] hands [...] feel just like [Jackie’s] around [Shauna’s] throat” (l. 15). Once again, it’s a topic how they *feel* the same, though the example used here is much more violent. It is implied, but not made clear if it’s physically or mentally; Shauna feeling like she’s suffocating under Jackie pre-crash and the feeling not subsiding even after her death points to it being mentally. Yet, her “voice, it sounds nothing like [Jackie’s] when [she’s] begging [Shauna] to come home” (l. 16).

While Jackie might have begged for her to come home, h!Jackie’s begging can probably be attributed to her wanting Shauna to kill herself; here, Shauna's underlying suicidal thoughts become apparent once again as h!Jackie is nothing more than an extension of herself.

At the end, Shauna once again goes “down to the river to wash away the things [she’s] done” (l. 17), to get rid of “all the names [she] traced into [her] skin since [Jackie’s] been gone” (l. 18). The mellow tone and subsequent ending of the song imply that she did it and done drowned herself.

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11 <https://idioms.thefreedictionary.com/have+me+cold>

## APRIL TO DEATH<sup>12</sup>

“April to Death” deals with Jackie existing as a ghost and her and Shauna’s life together not long after the rescue (canon divergent).

The title refers to the unpredictable nature of their relationship.

There are “three bullets in a wedding dress” (l. 1); the first is for Jackie, the second is for Shauna’s stillborn child and the third is for Shauna herself. (It’s almost mythological; one died, one has never been alive, and one is still breathing – it isn’t clear if the bullet stands for Shauna’s coming death or her ‘being dead inside’.)

The “wedding dress” is a metaphor for their relationship i.e. how it used to be; normal, ‘traditional’, expected. The “bullets” rip through it, destroy it with incredible violence far too exaggerated.

And yet – Shauna, despite believing so, never did kill Jackie; it’s bloodless – just like the dress.

Like this, it also stands as a metaphor of their relationship post-rescue from the outsider perspective, as it’s impossible for them to see the blood (=what has happened in the wilderness).

Shauna says that she knows Jackie will kill her (cf. l. 2). Despite having survived the crash and the wilderness, she will find death at her hands.

How exactly this will happen isn’t explored further; Shauna doesn’t seem to care either way, saying that she “love[s] that [girl] to death” (l. 2).

That Jackie is taking pills (cf. l. 3) might be another projection onto an external body and the reason why she “felt it bad” (l. 3).

Her regret is also shown by Jackie “saying ‘Ha ha ha, we’re going straight to hell’” (l. 4); the underlying message here is that Jackie already is in hell (due to Shauna) and she will follow because of her sins.

The “smell of sweat and sweetness” (l. 5) is a metaphor to the life they had before (sweat referring to soccer and sweetness to Jackie’s general attitude) that Shauna cannot let go of.

She “was scared” (l. 6) of the ‘new’ life, of the hallucination of Jackie appearing and haunting her, but eventually concedes “but what can you do?” (l. 6) – unable to get rid of her, she eventually accepts Jackie as part of her life.

Jackie still is a comforting force in Shauna’s life, evidenced by her “turn[ing] around and tell[ing] [her] it’s okay” (l. 7); yet, Shauna is not sure if she is real – “[her] hands have still got the morphine shakes” (l. 8), she is still under the influence, and Jackie might only exist for this moment.

Shauna states that she is alive, but doesn’t know where she is (cf. l. 9) which might refer to her stage in life; she feels lost, helpless and alone, the only thing being certain to her that she is still alive (in contrast to Jackie.)

She wants to leave but doesn’t know if she can (cf. l. 10), doesn’t know how to break the cycle; her (self-)destructive tendencies compel her to “drop out of art school/[a]nd spend [her] life in hotel bedrooms” (l. 11f.), thus leaving behind her chance for education, human connection and

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12 Flower Face. “April to Death”. Baby Teeth, 2018, <https://youtu.be/hzLFaBkS20Q?feature=shared>

simultaneously her passion to live away from everyone else. She is, again and again, choosing Jackie.

Shauna says she “think[s] [she] saw [Jackie] slow-mo crashing on the interstate” (l. 13) – she is reliving her death over and over again. That she “[t]hink[s] [she] saw [Jackie] sleeping through a hurricane” (l. 14) refers to Jackie not being there for the team spiralling into their cannibalism (being ‘there’ in the mental sense. She was very much ‘there’ physically.)

Shauna describing Jackie as “a violent man” (l. 15) might be once again her projecting onto the external body (either on the (sentient) ghost of Jackie or on the simultaneously existing hallucination, though the former seems more probable).

For reasons here unexplored she cannot hurt herself (perhaps the wilderness has taught her to, above all else, survive) but she still feels like she deserves it and resorts to using Jackie for that. That “[Jackie’s] heart’s decayed” (l. 15) is the first time Jackie’s physical form is mentioned, although her heart being decayed points to a natural decomposition sans cannibalism.

Why exactly she is “a liar” (l. 16) isn’t addressed further; it might refer to her physical form being different than it should be, or to Jackie existing at all.

But despite knowing that it isn’t real, Shauna “just can’t stay away” (l. 16).

That Jackie is “smoking out the window every morning” (l. 17) gives the life they’re living together a sense of familiarity.

Shauna “get[ing] high in the bathroom” (l. 18) puts a physical barrier between them and suggests that Jackie exists even when Shauna is not around. Her getting high is another nod to her drug problem; it might be a sure fire way for her to see (and continue seeing) Jackie all the time, evidenced by them both “always [being] on the upswing” (l. 19).

Obviously this is about drug use, but beneath that it’s about Shauna feeling like it’s going to be alright because Jackie is there, with her.

A phosphene is “an impression of light that occurs without light entering the eye”<sup>13</sup>; despite being surrounded by darkness, Shauna still sees Jackie. (cf. l. 20)

April is known for it’s unpredictable weather, for bringing back the cold despite it being spring. And just like April, the winter and the snow will come back to her, when she least expects it and when she’s seen it a long time coming, until she is at her deathbed (after which she presumably is with Jackie and thus at peace).

Jackie says that Shauna has “got a new girl” (l. 23), which documents Shauna trying to get away from Jackie. Yet, she seems unable to as she “still calls [Jackie] late at night” (l. 24), meaning her hallucinations.

Jackie “[n]ever meant to leave [Shauna] here like this” (l. 25); she didn’t choose to die, she never wanted to leave Shauna behind and it hurts her what’s become of her, “a [...] wreck” (l. 26). That Jackie is “still written in [Shauna’s] arm” (l. 27) indicates that she got a tattoo of her name. There are “six years between the thing [Shauna] wants” (l. 28); this dates her in her early twenties.

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13 <https://www.merriam-webster.com/dictionary/phosphene>

“Nose bleeds” (l. 29) have several possible interpretations; they might be “a sign of heightened intuition or psychic abilities”<sup>14</sup>, which might be the reason for her being able to see Jackie; the “afterthought” (l. 29) refers to Shauna dismissing it as hallucination.

Alternatively, it might stand for “a symbol for human failure, as a sign of the loser, the suffering and tortured child, and as a sign of death.”<sup>15</sup>, all symbolic for Shauna and her loss. That they are merely an afterthought show how they move into the background, behind the joy of seeing each other again.

Jackie implores her to not breathe out, as this joy is all they've got (cf. l. 30).

For Shauna, Jackie is ‘living’ (or the closest to life she has) “on endless holiday” (l. 31), not caring much about anything; she thinks it's “fun” but states that she’s “got bills to pay” (l. 32). Once again, this divides them, as Jackie – dead – doesn’t not have such concerns. It's another attempt by Shauna to let go of Jackie by not giving their relationship the weight it truly holds (by simply calling it “fun”).

Yet, she says that she “[doesn’t] love any of these men” (l. 33), and “[j]ust want[s] to feel the most [she] can” (l. 34); she is searching for feelings in sex – the way in which she came closest to Jackie pre-crash.

The refrain shows us how, once again, she cannot let go of Jackie.

The line “[s]oft skin, press cold hands, sleep sweet, sleep gentle” (l. 41) refers to Jackie after her death; once again, sleeping is used as a euphemism.

That she is asking Jackie if she is okay (cf. l. 42) is the first time she is directly addressing her, acknowledging her existence to somebody else but herself; telling her openly that “[she's] always on [Shauna's] mind” (l. 43).

“Coffee stains” and “radio static” (l. 44) imply a sort of disconnect from the world around her; “slice my collarbones” (l. 44) allude to self harm once again, though there's another meaning hidden within.

Collars stand for service, for obedience; the very same Shauna might have felt – or felt to have been forced in – towards Jackie when she was still alive. Shauna tries to escape it, yet by doing so she has to slice to her very bones – her feelings towards Jackie, like Jackie herself, are buried inside herself.

Shauna “love[s] a boy who's made of gold” (l. 45). Again, there is a double meaning; Jackie is bright and rich and dazzling, but at the same time uncaring, cold and removed from humanity once again.

Yet, gold also symbolizes purity – Jackie being made of the very same puts her in a stark contrast to Shauna, who sees herself as ‘tainted’.

That she “love[s] a boy with curly hair and river eyes” (l. 46) grants Jackie humanity; especially the “river eyes”, which symbolize change.

Jackie, as hallucination, is stuck as the thing Shauna wants her to be. That Shauna sees the proof of change in her eyes (the “windows to the soul”) hint towards Jackie being more than a mere product of Shauna's mind.

14 <https://meaningsinlife.com/spiritual-meanings-of-nose-bleeds/>

15 <https://pubmed.ncbi.nlm.nih.gov/8056499/>

The “Lightning in [their] fingertips” (l. 50) connects them, just as lightning connects the sky and the earth.

Yet, Shauna is not fully used to Jackie being around, saying that she “jump[s] each time [Jackie] touch[es] [her]” (l. 51); alternatively, she is not used to Jackie having bodily autonomy and can touch her (1) without Shauna orchestrating it (2).

It might also be the product of the lighting; similarly to an electroshock, their connection is what brings her back into herself.



## ANGELA<sup>16</sup>

“Angela” shows Shauna, her thoughts and emotions in regards to Jackie back in civilisation. (no canon exists – canon divergent)

The title refers to Jackie being Shauna’s “angel” (see: role reversal)

Despite it being “[d]aylight”, Shauna still “dream[s] of [Jackie] softly” (l. 1); this shows that she is always thinking about Jackie. That she is “softly dreaming” implies that she is thinking of better times/doesn’t regard what has happened.

Shauna “wrote [her] a letter that will never reach [her]” (l. 2).

This is a reference to her habit of writing (mainly journaling); yet, it cannot reach Jackie, as she has died. It shows how she still is fundamentally the same person, trying to process her emotions through writing them down.

It is unclear what “Montreal” refers to, however it is implied that it is a place after death as Jackie is there – “the days are much colder there” (l. 3), just like Jackie (who died in the snow).

What also points to this is that Montreal is a city in Canada – same as the Wilderness they crashed in, though the city harshly contrasts the uninhabited Wilderness.

That Jackie “grow[s] older there” (l. 4) might be a reference to how Shauna feels like she is stuck in time, her mind & soul still in the wilderness, while Jackie escaped and is allowed to evolve.

In truth, it is Shauna who is growing older, while Jackie is stuck in time (also seen in Shauna’s hallucinations of her); this reversal shows how Shauna feels left behind by Jackie, though it is not formulated as an accusation but more a regret.

This solidifies through Shauna emphasizing that Jackie is growing older “without [her]” (l. 4).

“On the lookout” (l. 5) shows how she is still looking for Jackie every day; that she is asking Jackie “baby, won’t you look out” (l. 5) refers back to their time in the Wilderness – Shauna begging Jackie to live.

The “car full of raccoons” (l. 6) is a metaphor for Shauna herself. The raccoon “symbolizes the complex feeling of resentment”, which she used to feel towards Jackie in their adolescent years.

As Tanya Casteel puts it on her blog<sup>17</sup>, “[...] resentment often stirs up emotions we might have thought we’d buried, surfacing old grievances and unresolved conflicts. Raccoons wear a distinctive “mask,” which serves as a reminder of how resentment can disguise our true feelings, causing us to hide behind a defensive facade. [...] In the same way that a Raccoon holds onto scraps and remnants, we may hold onto painful memories, reliving them as a way to justify our feelings.

However, just as the Raccoon’s persistence can lead it into risky situations, unchecked resentment can lead us to take actions that aren’t truly in our best interest [...]”<sup>iii</sup>.

The raccoons also stand for her hallucinations, leading her to “think that [she’s] crazy” (l. 6), though this might less be due to the hallucination itself and more about her still feeling this much about Jackie in the way that she is.

16 Flower Face. “Angela”. Baby Teeth, 2018, <https://youtu.be/cXDzIGqc4Wg?si=mtNtdR2vFFYq04kg>

17 <https://tanyacasteel.com/>

That “the bar lights illuminate” (l. 7) might stand for the escapism alcohol provides and the comfort that comes with that. Since losing her ‘sun’ (Jackie), she searches for different, artificial sources of light – the bar lights.

Shauna finds herself “[l]ost in a cityscape” (l. 8) (which, as established in *Honey and Milk*, might stand for herself) where she tries to find Jackie (taking this into account, she seems to be aware that the Jackie she is seeing is not the real Jackie).

She does find her, as she describes Jackie as “walk[ing] like a miracle, bathing in starlight” (l. 9) – it has to be noted that there is another source of natural light mentioned, albeit much dimmer.

That her “voice [is] burning holes in the frame” (l. 10) is symbolic for the destruction she brings – specifically, she brings ruin to the life Shauna has carefully built; she is living Jackie’s life, set within parameters that are now slowly but surely burning up.

This “frame” might stand for the limits Shauna has given herself, deteriorating in the face of her regret and grief, or (much less symbolic) it might be the frame of her wedding picture, the epitome of normalcy that she cannot conform to.<sup>18</sup>

This description of Jackie contradicts what was said before; she is no longer growing older (cf. l. 4), but has surpassed humanity and ascended. It becomes clear that she does not have any agency of her own but is what Shauna needs her to be.

That Shauna “danced in the parking lot” and “cried in the taxi home” (l. 11) can be directly paralleled with *Honey and Milk* and *Baby Teeth*.

In *Honey and Milk*, Jackie (as an external viewer) says Shauna is “crying in the parking lot again” (honey and milk, l. 6) – she is trying to move on, to see the good (“dancing”), but to the outside observer it’s clear that she can’t move on (“crying”).

While Jackie states she was “driving Shauna home from the bar” (baby teeth, l. 11), Shauna says that she “cried in a taxi” (l. 11); taking the context from *Baby Teeth* into account, this could be a consequence of her seeing Jackie in the taxi, though it goes unmentioned by Jackie.

Shauna explanation for her emotional state is that “[she] still remembers [Jackie’s] name” (l. 12) i.e. that she hasn’t forgotten her yet (like she tries to do.)

Shauna states that she is “not in love anymore” (l. 13) but “will keep [Jackie] close to [her] forever” (l. 14) despite this, thus showing her reluctance to let her go.

Not only does Jackie haunt her every day life; Shauna also “dream[s] of [her] endlessly [in the moonlight]” (l. 15); as always when she is dreaming of Jackie there is some source of natural light. She’s “[d]rowning in reverie” (l. 16) in the thoughts of Jackie even after she has died; despite acknowledging that this will be her death (as she is “drowning”) it is implied to be a rather gentle process as she is not fighting against it but simply “waiting for morning” (l. 16).

Yet, in the “[d]im light [she’s] drunk at the bar again” (l. 17), unwilling to wake up to the cold reality of Jackie being gone and preferring the bar lights (cf. l. 7) over darkness. The stranger whose hand she’s holding (cf. l. 18) is not described nearer; despite their apparent intimacy they are not important, just like the “crowd with no faces” (l. 18).

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18 The whole scene could also refer to the club scene, with Jackie “burning holes in the frame” as she is observing her and Adam, thus laying her bare.

Apart from the difference in location this recounts the club scene<sup>19</sup> (the “stranger” being Adam) – both times Jackie appears, “beautiful just like the first time” (l. 19).

Other than in the club scene, however, her arms aren’t crossed but she instead “reach[es] out”, trying to connect with Shauna, who is “shaking again” (l. 20).

This obvious change in what has happened could be Shauna ‘rewriting’ her memory; yet, it is much more probable that it has happened before in a similar way.

There have been “strangers” before Adam (this very “stranger” might have been Jeff, who loses importance against Jackie), though it isn’t clear if their intimacy went beyond just holding hands.

That it has happened long before the club scene in the show itself becomes clear through Jackie reaching out; there is some semblance of forgiveness that she is almost willing to give herself which she seems to have had for a short time, fully eliminated from the accusatory stance in the club scene.

Yet, it does not last; Jackie is “gone in a moment” and “leave[s] [Shauna] alone” (l. 21), not leaving any trace but the memory.

This way, Shauna dooms herself to relive what has happened over and over again; she is being left alone over and over again, of her own doing.

Still, Shauna “swear[s] [Jackie] [was] real in [her] hands” (l. 22), showing once again how she is unwilling to let her go; this insistence might also be a hint towards Jackie actually existing as a ghost as well, further solidified by Jackie acting like she would as opposed to how Shauna thinks she would and being aware of what happens, as we see her point of view of the same events in both *Baby Teeth* and *Honey and Milk*.

Once again, she repeats that she is “not in love anymore” (l. 23) but “will keep [Jackie] close to [her] forever” (l. 24).

She states that she “know[s] these words might mean nothing now” (l. 25), as it’s too late for them – Jackie is gone, and no matter how much she loves her now or thinks of her, she will never come back. Despite her hopes, Shauna is very aware of this.

Shauna finds herself “stuck in this ghost town” (l. 26), which might be a metaphor for the past or herself; once full with people and light, it’s now desolate and greyed out. Everyone around her has ‘died’, has left their self in the wilderness and become something else altogether, and she is stuck there alongside them, still haunted by Jackie’s softness (cf. l. 27).

She wants to “[s]omeday [...] find [her] way out of here” (l. 28) i.e. move on from what has happened, but offers to take Jackie with her (cf. l. 30).

She doesn’t want to leave Jackie behind, even after being free of the past; that she’ll only take her if she “[doesn’t] change her mind” (l. 29) shows how she is unaware of Jackie being an external body who cannot change its mind.

It ends on a hopeful note; Shauna sees a better future for herself and for Jackie.

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19 “Blood Hive.” *Yellowjackets*, created by Ashley Lyle and Bart Nickerson, season 1, episode 5, Showtime Network, 2021.

## BEDROOM GHOST<sup>20</sup>

“Bedroom ghost” deals with Shauna's grief. (character study)

The “Bedroom ghost” is Jackie.

Note: Contains major spoilers for the Locked Tomb series by Tamsyn Muir, namely Gideon the Ninth and Harrow the Ninth.

Shauna says that Jackie “slipped suicide notes beneath [her] pillow as [she] slept” (l. 1). This indicates the regret Shauna feels for letting Jackie die i.e. not knowing; she didn't heed the warning (it is accurately displayed in the metaphor that she couldn't have known; the snow came suddenly, and the suicide notes were underneath the pillow) and instead slept through it.

In the morning, it is too late; for Jackie “the sun didn't come up” and for Shauna “the sun never came up again” (l. 2). This not only shows how important Jackie was for Shauna; the sun is symbolic for life – that it “didn't come up for Jackie” indicates a definitive ending. For Shauna, however, it “never [comes] up again”. She might be still alive, but it doesn't mean anything anymore; she is bereft of light, and will live this way for the rest of her life.

She is reminded of Jackie by everything around her (cf. l. 3) and says that “it's getting harder to sleep” (l. 3); not only because her falling asleep gave Jackie leeway to die, but also because “the sheets on [her] bed still smell like [Jackie's] skin” (l. 4). Shauna is completely surrounded by Jackie, not solely because of the hallucinations but also because her very belongings/the things she surrounds herself with (see: ceramic bunny collection) either are Jackie's or remind her of her.

In life, she felt as though Jackie suffocated her, and this doesn't fade even after she has died; though now, she is surrounding herself with her by choice.

Yet, she states that “it makes [her] sick” (l. 5), just like Jackie does; yet, those feelings don't hold much weight as she asks Jackie “why [she] [had] to leave” (l. 5). This indicates that her negative response to Jackie's belongings are less focused on them existing and more on Jackie ceasing to exist.

She puts the blame on Jackie, making it a conscious decision of hers to leave (while she did leave the cabin of her own will (more or less), she did not mean to die).

She keeps on talking directly to Jackie, saying that “[she] told [her] ‘never die’, [she] told [her] ‘never leave’” (l. 6), which emphasizes their codependency/their need to stay together.

It also makes abundantly clear that their relationship was not one-sided, even though it might appear that way based on Shauna's actions (especially regarding Jeff) – despite resenting Jackie, she didn't want her to ever die or be away from Shauna.

That she “didn't want [Jackie] to haunt [her]” (l. 7) makes sense regarding Jackie, but it also tells us that Shauna would have been haunted by her even if she didn't die but simply broke off contact.

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20 Flower Face. “Bedroom Ghost”. Baby Teeth, 2018, <https://youtu.be/Khhz4u9nYtg?si=G7RxTE6cgpAeaARX>

While the haunting in the latter would not have been as extreme as it ended up to be, it's sure to say that Jackie would have been as prevalent in Shauna's mind as she is now.

Either way, it seems to have been clear to Shauna that she was going to be haunted by Jackie, seeing as she cites this as reason for her not wanting Jackie to leave (one way or the other); she is aware of her dependence on Jackie.

That Jackie "slept in the backyard under the tree" (l. 8) is a metaphor for her being buried; her being in Shauna's backyard is symbolic for how she still is in Shauna's life, though not in the centre but shunted into the background. Once again, sleep is used as a euphemism, though here it could be attributed to Jackie not being physically there (as her body was lost in the wilderness) and not to her incorporeal form.

The tree under which she is buried might symbolize the wilderness and how It, as well as Jackie, is still in Shauna's life; more than that, it connects Jackie, her death, the wilderness and Shauna's life; Jackie is buried literally inside of Shauna and the wilderness has its roots in both of them. Yet, she states that she "[doesn't] want [Jackie] anymore" (l. 10). Comparing this with the way she surrounds herself with Jackie/is unable to let go of her it's very hypocritical; once again, the duality between Shauna needing Jackie and trying to get away from her is shown. However, it is important to take into account that Shauna isn't really telling Jackie this; Jackie is long gone, and what is left is nothing more than an extension of Shauna's guilt and grief. She is telling it herself more than anyone else; she is trying to convince herself to let go.

Jackie's death is almost commercialized, seeing as "[her] mother arranged flowers in the vase" (l. 12); despite the tragedy, it's still important to look good, 'normal'. Shauna is juxtaposing this by "undress[ing] in [Jackie's] room" (l. 12).

Both of them are doing a sort of ritual to cope with Jackie's passing, but while Jackie's mother's is designed to present well to the outside world, Shauna's is very private, even intimate.

Another possible interpretation is Jackie's mother being unable to get too close to Jackie due to her grief and trying to distract herself, while Shauna has grieved for far longer and is more used to the pain.

She finds herself uninterrupted, only "the sirens blared in the evening gloom" (l. 13). The world has not stopped to accommodate for their grief; it keeps on turning, and their tragedy is far from the only one that is happening. They do not get to grieve in peace, even now.

Shauna "find[s] traces of [Jackie's] footprints on the floor" and "laugh[s] at things [she] never would before" (l. 14).

Within the context of the next line ("Who are you to make me new?") it is quite similar to the concept of 'permeability of the soul'.

The concept has been first introduced by Tamsyn Muir in her debut novel *Gideon the Ninth*. 'Permeability of the soul' is the process of one person (the 'cavalier') being "consumed" by another person (the 'necromancer'); this is used to achieve 'lyctorhood', a lyctor being an immortal necromancer with the ability to fight as well.

The lyctors undergo a physical transformation (their eyes change to the colour of their cavalier over time) and become more alike to their cavalier personality-wise as well.

Slowly, they are becoming one; Shauna ate Jackie (paralleling Ianthe and Naberius), not only physically but also metaphysically.

The traces of Jackie's footprints she finds could be her reminiscing about their time together, though the focus on the footprints make it probable that she is seeing her own footprints instead (especially seeing as Jackie has not been in her room for quite a while), now virtually undistinguishable from Jackie's.

In the same vein, her personality is becoming more similar to Jackie's; her humour has changed. She is losing touch with her 'real' self and realizes that, asking Jackie "Who are you to make me new?" (l. 15).

Nobody, not even her closest friend should have the power to change her like this, to remake her into a wholly different person.

The next question, while keeping the accusatory tone, reveals her true feelings; by asking "Who are you to leave?" (l. 16) she recognizes that she is changed only by Jackie leaving her.

She did not get changed by the act of consumption, but by the very same thing that eventually led her to cannibalism; her grief. All the ways she is similar to Jackie are much more recognizable without Jackie being there.

Both of them are still alive (both of them will always be alive as long as the other one is), in some way or another; it's their life now that they (in their shared body) are drinking to (cf. l. 17).

"[A]ll the things that brought [them] closer to the sky" (l. 18) might refer to Jackie's body, specifically her being the start of their cannibalism, which was the reason they survived long enough to be rescued.

Their relationship pre-crash is characterized by "endless passion" and "endless strife" (l. 19).

Shauna also feels as if Jackie "pushed [her] to the edge but never let [her] fly" (l. 20); which is what eventually led her to sleeping with Jeff.

"The curtains open to the street light glow" (l. 21), giving her unobstructed view of the window which might take her back to the morning Jackie died (accentuated by a repetition how she "didn't want [Jackie] to haunt [her]" (l. 22, 24))

Furthermore she expresses the wish to "sleep out in the snow" (l. 23); she wants to die in the same way Jackie did, but is unable to do so.

Just like Shauna saying that "[she] [doesn't] want [Jackie] anymore" (l. 25 f.) was mainly her trying to convince herself of this, the same is true for her telling Jackie that "[she] [doesn't] miss [her] anymore" (l. 27) and that "[she] [doesn't] need [her] anymore" (l. 28).

Based on the rest of the song we can safely assume that she isn't telling the truth; rather, the opposite is true. She does miss Jackie, and she does still need her, as seen by her hallucinating her. As she is unable to have the real Jackie, she is imagining one to deal with her grief and guilt; it is literally what she needs to live.

## INTERLUDE<sup>21</sup>

“Interlude” describes Jackie and Shauna's impressions of one another. (character study)

The title refers to the thoughts describes in the song happening in a very short amount of time, and simultaneously; they are ‘suspended in time’ (thus needing an interlude)

Jackie refers to Shauna as “angel”, but immediately offsets this by describing her as “sick in the head” (l. 1). This indicates it is happening during their argument, as she had no reason to have a negative image of her before; though even here it feels too harsh for Jackie.

The “hole in the wall” (l. 2) Jackie references is symbolic for the rage inside Shauna, which in media is often symbolized by punching a hole in the wall – it's born of anger, it's destructive and it cannot be fixed easily.

There are clear parallels between this and Shauna sleeping with Jeff; that none of the team members seemed surprised by the admission in their argument indicates that it was also as obvious to the outside viewer.

Jackie describes this as Shauna “sell[ing] all [her] love” (l. 2); she gave Jackie's love away to get Jeff in return. Yet, Jackie is aware here that it's born of anger (“hole in the wall”).

Jackie states that she “think[s] maybe [Shauna'll] kill [her] someday” (l. 3), which clearly suggests that she will stay in Shauna's life even after finding out about her and Jeff – despite being knowing about the potential pain it might cause her in the future.

Shauna is asking Jackie to “Hold [her] down [...] and choke out this fantasy” (l. 4).

This shows how Shauna feels the need to have pain inflicted on her, maybe as a means to repent. Moreover, she does not think she can get rid of her “fantasy” (whichever that might be) without violence.

For her, “[l]ove is a trap door that leads to a hole” (l. 5). This is paralleling line 2; though for Shauna, Jackie's love was nothing more than “a trap door”, eventually letting her fall into “a hole”. Shauna feels like the love wasn't actually given to her (leaving her wanting), which eventually led her to sleep with Jeff. (see also: deflecting blame)

Yet, she recognizes her wrong-doing, saying that she is “a liar and a thief and [she] know[s] what [she's] done” (l. 6).

Both being a liar and knowing what she has done can be attributed to Jeff, yet it is not made clear what her being a thief refers to.

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21 Flower Face. “Interlude”. Baby Teeth, 2018, [https://youtu.be/ttJmonre8kI?si=N5ZR9\\_O8OvvKZFP3](https://youtu.be/ttJmonre8kI?si=N5ZR9_O8OvvKZFP3)

## TELL ME WHEN IT HURTS<sup>22</sup>

“Tell me when it hurts” explores Shauna's violent tendencies and relationship towards Jackie, shaped by the duality ‘love vs hatred’. (character study)  
The title refers to one half of said duality.

Shauna states that she “hate[s] to see [Jackie] hurt but [...] love[s] to watch [her] cry” (l. 1). She doesn't want Jackie to hurt, but to see her ‘perfect’, untouchable image destroyed; she is searching to make Jackie human, imperfect, like herself. To get closer to her. This is further illustrated by Shauna's want to “make [her] squirm [and] get [her] high” (l. 2) – she wants to exert power over her; perhaps she needs to know that Jackie is affected by her and her actions.

That she “like[s] to watch [her] sleep” (l. 3) has an almost romantic undertone; in those moments, she can see Jackie undisturbed, as she really is; uncaring about what others are thinking of her, and living not for them/how they see her, but only for herself. This image shatters though with the next line – the fact that “the light break[s] through [her] eyes” (l. 3) makes it almost certain that Shauna talking about Jackie's corpse. Sleep is used as a euphemism, spurred on by Shauna's non-acceptance of her death and as a nod towards Jackie ‘waking up’ i.e. coming back as hallucination.

Shauna “want[s] to crawl into [Jackie's] skin like a poison parasite” (l. 4). She wants to be even closer than possible to her, living under her skin; in a way she will achieve this by living Jackie's life (as a stay at home mum, having married Jackie's boyfriend) after their rescue. Yet, she is doomed to fail. In the end, she is not Jackie, she just infested the life that was supposed to be hers (benefitting from it) and destroys it from the inside out.

“Tell me if it hurts” (l. 5) is the phrase of a concerned partner, looking to stop as soon as it becomes too much.

“Tell me when it hurts” (l. 5), however, is the opposite; she is looking for the edge and to push her even further. She is aware of the hurt she is causing and wants to know when it happens.

Shauna tells Jackie that she “won't love it anymore” (l. 6) and cites as reason that Jackie “only love[s] her when [she's] bored” (l. 6).

Through this, Shauna equates herself with the pain she is causing.

It also shows her opinion of Jackie and thus of herself; she feels expendable, used by Jackie to escape her boredom.

It is not right to say that she really believes this; yet, her memories (as illustrated with her hallucinations) begin to paint over what has really happened, and Jackie is not there anymore to disprove them.

Even worse, the Jackie that does exist is made of those false memories and reinforces them instead of doing the opposite.

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22 Flower Face. “Tell Me When It Hurts”. Baby Teeth, 2018, <https://youtu.be/bmfNdzxnyx4?si=TZbxshKqT3MbLJ6k>



Shauna's actions gain a lot more context with the admission that she "[will] always hate [Jackie] when [she] go[es]" (l. 8); she is very well aware of her feelings towards Jackie, and despite trying to tear away from her she doesn't allow Jackie to do the same.

(She is under the impression that Jackie leaves her because she "[doesn't] love it anymore" (l. 8); 'it' refers to the pain Shauna is causing. She wants Jackie to stay and go through the pain for her.) It might sound hypocritical upon first glance but it can be easily attributed by Shauna's low self worth and (reluctant) dependence on Jackie; she thinks that Jackie could leave her whenever (as she did with Jeff), while Shauna cannot seem to get away from her. It's a very all-or-nothing view of the world; either Jackie suffocates her, or she is gone. And Shauna hates her explicitly when she goes, and will always do so.

She "want[s] to make [Jackie] smile [and] to push [her] around" (l. 10); she wants to be important to Jackie and wants her to know how she feels around her (at times).

The same duality becomes apparent by Shauna's want to "kiss [Jackie] soft [and] hold [her] down" (l. 11), though it's more focused on the romantic/sexual (which never took place in canon).

Regarding physical closeness, she goes even further, stating that she "want[s] to live inside [Jackie's] lungs [and] feel [her] from inside" (l. 12); she wants to become one with her. She says "I don't even know where you end and I begin"<sup>23</sup>, but also searches to make this true to everyone around them. Shauna doesn't care if Jackie wants this as well, saying that "[she'll] never stop until [Jackie's] skin's all [hers]" (l. 13); Jackie is said to be knowing this, yet it isn't clear what she thinks about it.

In the end, the roles ended up being switched; it's not Shauna feeling Jackie from the inside, but the other way around.

That Jackie's skin is 'all hers' can either be attributed to the physical consumption of her body or the social consumption of her life in the civilisation. But it started earlier.

The Jackie Shauna hallucinates tells her: "You only had sex with [Jeff] so you could imagine being me."<sup>23</sup>

With the duality of "hold[ing] [Jackie's] hand" and "[her] throat" (l. 19), Shauna veers towards even more violence; this is emphasized by her want to have Jackie "marked with blood and broken bones" (l. 20).

By now, she has fully embraced the violence; that she "hate[s] to see [Jackie] hurt" (l. 1) is now fully forgotten. Whether this is courtesy of the taunting of the hallucination or another reason is unclear.

Shauna "want[s] to eat at [Jackie] the way it eats at [her]" (l. 21); while being largely metaphorical it is also the first mention of the cannibalism, specifically the ear. Once again, she wants to make Jackie feel her own emotions; her grief, her pain and her rage – she wants to make Jackie feel *herself*, a motion that is impossible since she has died.

By admitting that she "want[s] [Jackie] so bad that [she] can't breathe" (l. 22) she is dropping all pretence and allows her actions to be put in a definitive context.

She states that she "only hurt[s] [Jackie] when [she's] bored" (l. 25), paralleling it to Jackie only loving Shauna when she's bored (cf. l. 6).

Pain is to her what love is to Jackie; defining.

That Jackie will "always love [Shauna] when [she's] gone" (l. 27) puts further in context why Shauna wants get away from her (apart from feeling suffocated); she wants to still be loved. She wants to be missed, and the only way she sees this happening is by putting distance between them.

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23 "Edible Complex." *Yellowjackets*, created by Ashley Lyle and Bart Nickerson, season 2, episode 12, Showtime Network, 2023.

## SLEEPING SEASON<sup>24</sup>

In “Sleeping Season” Jackie is talking to Shauna beyond the grave. (character study)

The title picks up on sleep being used as a euphemism for Jackie's death; here especially, as she is clearly not fully gone. She is neither alive (awake) nor fully gone, but somewhere between.

The song starting with “Hey” (l. 1) makes it clear off the bat that Jackie is talking directly to Shauna.

That she asks her “[w]here'd you get those shadows on your face?” (l. 2) implies that she is unaware of what has happened in the wilderness or even the crash (or tries to lighten the mood somewhat). Despite this, she does know she has died, seeing as she asks Shauna to “promise [she'll] put flowers on [her] grave” (l. 3).

Even after dying, Shauna's affection is still intensely important to her; it even seems to be the most important thing to her as she is “counting down the days” (l. 4). This also implies that Shauna has not yet brought her flowers.

That “[their] bitter hearts are made out of sand” (l. 6) is metaphoric for them growing bitter and cynical in their time in the wilderness, sand symbolizing time.

Jackie wants to “give [Shauna] all the love that [she] ha[s]/[b]efore it slips right through [her] hands” (l. 7f.); she's aware that she will be gone soon and cannot hold on for long. The last thing she wants to do is to let Shauna know that she still loves her, aware that Shauna's (in)actions grow not from a lack of love.

On the contrary; she states that “[she'd] never ask for more” (l. 9) than Shauna grieving her, than to know that she has been loved back. This might also be an attempt to absolve Shauna of her guilt. She solidifies the sentiment by calling her “angel”; perhaps to signify to her that she is the ‘real’ Jackie, as the hallucination would not call Shauna that.

This is especially significant as Shauna has “got the whole wide world crying at [her] door” (l. 10) – she is the Butcher, she is the last one holding the knife. Jackie knows that she cannot ask her for more.

Shauna's tendencies to hurt the people around her (continuing after their rescue) become apparent through Jackie's admonition to “[not] bite the hand that holds you again” (l. 12). As the use of “again” suggests, this is not the first time this has happened; possibly to Jackie herself.

She goes onto tell Shauna that she “[doesn't] have to run from [her] friends” (l. 13), with which the rest of the team is meant and the way Shauna avoided them. Jackie tells her that “[e]veryone's just trying to contend” (l. 14); everyone is trying to live a life, same as her, and their actions stem from what they've gone through.

Jackie seems aware of Shauna's hallucinations and what they truly are, describing it as Shauna “giving all [her] bullets [Jackie's] name” (l. 16).

She realizes the necessity of this, acknowledges that Shauna is unable to let go of the past and her guilt, telling her that “[i]f you can't shake the thrill of this game/I'll let you shoot me all the same” (l. 17f.). What she wants is to give Shauna what she needs, and if that is to let her kill her ‘real’ self.

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24 Flower Face. “Sleeping Season”. Baby Teeth, 2018, <https://youtu.be/dG5DIdxJm5M?si=MlcZABP32rTymIC7>

She emphasizes this by telling Shauna that “It’s alright” (l. 19), outright permitting her to criticize/punish (“crucify” (l. 20)) her if that’s what she needs to do.

Yet, she refuses to take this as an expressions of Shauna’s feelings for her, stating that “love is not a war that [she’ll] fight” (l. 21); instead, she chooses to “stand[...] by [Shauna’s] side tonight” (l. 22).

Despite this, her insecurities become apparent by her asking “If I give it all, how could you ask for more?” (l. 23); she seems to have realized where she went wrong in life and tries to do better now, by giving her everything for Shauna until she is satisfied.

That “this world’s not right, they’re breaking down your door” (l. 24) might refer to the wilderness catching up to them after being a more passive (more or less) presence in their lives through the blackmailer.

Jackie, after all, does grieve for Shauna i.e. is heartbroken about the path Shauna went down, evidenced by her asking “[w]hy/Do you let them eat away at your mind?” (l. 25f.), with which the hallucinations are meant.

She compares Shauna as both a dog (“Now you’re waking like a dog in the night” (l. 27)), which shows her wariness (which might have fully formed after the cabin was set on fire) and her need to protect what is dear to her and an angel (“[...] you look like an angel in the light” (l. 28)), which illuminates Jackie’s feelings about her.

For Shauna, “love” is nothing more the “the thrill of the chase” (l. 30), less than an intense affection.

While Jackie refuses to fight love as a war, it is deeply connected to the hunt and the violence it ensures to Shauna.

To this, Jackie responds with fear, saying that she is “terrified to even touch [Shauna’s] face” (l. 31); she is not sure what will happen if Shauna in some way becomes aware of her.

Jackie asks Shauna: “How much of me can you replace?” (l. 32)

Shauna is doing everything to keep Jackie with her; in the wilderness through her necklace and her corpse, after the rescue by marrying her high school boyfriend and living the life that should have been Jackie’s. She has a ceramic bunny collection and has kept Jackie’s soccer uniform. She is seeing her still.

Yet, in the end, the question is redundant; she cannot replace her.

## ALWAYS YOU<sup>25</sup>

“Always you” shows Jackie and Shauna's relationship without the crash happening, but instead living normal lives as they're leaving for college. (canon divergent)

The title refers to their relationship.

Shauna is “heading West” (l. 1), towards the sinking sun – their high school time is coming to an end. That she “drive[s] fast” (l. 1) could stand for her leaving her home town behind as fast as possible and being open for new experiences, but it tells us more about Jackie, who is not yet used to Shauna leaving her.

She had imagined them being in college together, so naturally it doesn't really matter at which speed Shauna is leaving – for Jackie, it will always come suddenly.

Her feelings are illustrated by “[e]very sharp turn [being] a blow to [her] chest” (l. 2); Shauna is moving away from her, and she misses her already.

Them laying “stagnant in [Shauna's] bed” (l. 3) shows a certain tension; they are unwilling, or unable to move.

The reason becomes apparent almost immediately; they are “[s]aying things [they've] never said” (l. 4), which is happening either shortly before Shauna leaves physically and they won't see each other again for a while, or after she has enrolled and they have become aware of their feelings during their time apart.

The “drunken runaways” (l. 5) are symbolic for Shauna's fear of what she could become, should she be outed and ‘exiled’, emphasized by “[a]ll these sirens in [her] head” (l. 6).

She wants to escape, but “[doesn't] know where to run” (l. 7), so she “[f]ollow[s] street lights to the sun” (l. 8). The sun might be symbolic for Jackie, and the “street lights” show her path through the near darkness.

Her [s]mashing chairs against the wall” (l. 9) illustrates that she still has a lot of rage inside of her – her anger is not courtesy of the wilderness. Now, though, her anger is directed mainly at inanimate objects (the chairs) instead of other people or herself; still, it is not a healthy outlet.

That she is “[c]hasing stairways just to fall” (l. 10) show how desperate she is to get out of it but ends up falling back into it i.e. regressing and “[b]reaking down the bathroom door” (l. 11)

Yet, she is genuinely trying; by her telling Jackie that “[she] won't hurt [her] anymore” (l. 12) she recognizes that she, too, has hurt Jackie and not only vice versa, and is actively going to change that.

Jackie's “[s]pread out records on the floor” (l. 13) are probably to originally be Shauna's, as evidenced by Jackie “falling on [her] knees” (l. 14); having Shauna's belongings is tied so close to the memory of her that she feels overwhelming sadness at the prospect of them.

She lies to Shauna, saying that she “said [she] couldn't find them” (l. 15) though in truth she “gave them all away” (l. 16). It is not clear why she felt the need to do this, though it is implied that she could not hold on to anything that was Shauna's (and is too embarrassed to tell her after).

Her alienation from Shauna becomes apparent by her not knowing what to say (cf. l. 17), or how to say that she is “[l]osing feeling every day” (l. 18).

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25 Flower Face. “Always You”. Baby Teeth, 2018, [https://youtu.be/UdWnwh9XAW4?si=cKrn9gK1M0d\\_\\_Pei](https://youtu.be/UdWnwh9XAW4?si=cKrn9gK1M0d__Pei)

She admits to being “a hypocrite” (l. 19), saying that she is actually “[d]oing better on [her] own” (l. 20), despite her troubles to keep Shauna close.

She asks her “[w]hen everything's turning/Who do you love?” (l. 21f.) through which it becomes apparent that she is not entirely sure about Shauna's feelings for her or that she is truly her number one.

That “everything's changing” (l. 23) might refer to them leaving for college and having entirely different lives from what they know so far; despite this, Jackie is sure that “it's always [Shauna]” (l. 25).

## ANOTHER LIFE<sup>26</sup>

“Another life” describes Jackie’s love for Shauna in a world where she did not die. (canon divergent)

The title refers to how they would find each other in every universe.

“Static songs on the radio” (l. 1) imply a disconnect between them and the world at large; they exist only with each other. Time does not matter, nor does anything else around them.

The song is taking place after their graduation, as they went “[b]ack to the city where [they] fell in love” (l. 2); despite presumably having spent time apart from each other they are able to reconnect immediately (taking the previous line into account).

“Now tell me we’re better off” (l. 3) sounds almost accusatory; despite what has happened, Jackie misses their time together. Even more, she is doing worse without Shauna, and is trying to get her to admit that she feels the same – this implies that while they were in love, things have since broken off. Yet, the use of “we” suggests that Jackie still sees them (at least partly) as one unit.

Jackie remembers them and how they used to be (“[b]ack road headlight, dancing queen/Backseat where you held my hand” (l. 4f.)); here, the repeated use of “back” implies a hidden relationship.

“Now tell me, it’s easier this way” (l. 6) solidifies that Shauna was the one to initiate them having less contact. Within the context of the previous line this can be attributed to the era-typical homophobia; Shauna thinks their feelings to be more manageable if they don’t see each other as often (and they’re less likely to be found out).

Jackie’s feelings, however, did not change; she “loved [her] then and [she] love[s] [her] now” (l. 7). She does not understand why they had to distance themselves from each other, and reacts with confusion (“[w]hat does this all mean, what’s it all about?” (l. 8)).

Her insecurity comes to light when she suggests that what they have is “not enough”; yet, she is willing to “let it die” (l. 9), despite (or because of) her feelings for Shauna.

This stems mostly from the belief that she “will see [her] face in another life” (l. 10); they are destined to be together, or at least meet each other – if not now, then in another life.

Describing Shauna as “[s]leepless angel” (l. 11) plays into the characterisation of her being Jackie’s angel (as a counterpart to Jackie being Shauna’s saint); the phrase “sun-dance kiss” (l. 11) states explicitly that their relationship was romantic in nature.

Though Shauna is known to carry a lot of anger, Jackie describes her as “[g]entle lover” (l. 12), which shows more than anything else what she thinks of Shauna/how she sees the good in her. Here, it might also serve as a reminder to Shauna, as it’s paired with the directive for her to “break that fist” (l. 12) i.e. distance herself from violence.

She, despite being willing to let their romantic relationship go, holds on to their friendship and still needs Shauna in her life, asking her to not leave her (cf. l. 13) when she is trying to connect with her (“knocking at [her] door” (l. 13)).

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26 Flower Face. “Another Life”. Baby Teeth, 2018, [https://youtu.be/zoUGZc4BLFs?si=Lcx\\_AzKftQnAZZm9](https://youtu.be/zoUGZc4BLFs?si=Lcx_AzKftQnAZZm9)

That they don't have a relationship in quite every life is evidenced by Jackie being "alone out there" (l. 14) sometimes; that there are many versions of their other lives can be seen by Jackie describing herself as "a sparrow or a ghost" (l. 15). They always seem to find each other, or at least Jackie always find Shauna as she (no matter which form she takes) is "[j]ust weeping at [her] window"(l. 16), grieving what could have been.

That Jackie has/will have a lover could either be the result of their distance, or the societal pressure that is still weighting upon her to conform to the norm.

They both are aware of that, though Jackie is used to playing a role; she has a (male) lover because that is what she has to do, and rules can be cheated. Shauna, on the other hand, does not have much experience with that; she is only ever herself, and as such does not know how to deal with it.

This is further supported by Jackie's lover being only that and nothing more; it doesn't really matter what he will do, as even while "he will wait for [her] [by the train station]" (l. 18) (after presumably not having seen each other for a while) Jackie "will look for [Shauna]" (l. 19).

She is searching for Shauna wherever, always hoping for her to come back.

It doesn't really matter how long it will take/how long they haven't seen each other; they "[d]on't need to practice love" as they "already know" (l. 21)

She respects Shauna's space and promises her to not ask her about it if she leaves her (cf. l. 22); this, more than anything else, is an admission of her past mistakes. She recognizes Shauna's resentment about her being too overbearing and her reluctance to have to explain herself to Jackie and tries to do better, steadfast in her belief that "[they] can start again in another life" (l. 23), free of the mistakes that made it come so far.

Despite this, she is restless, hoping that "[m]aybe God will let [her] sleep/Or take away these dreams" (l. 24f.), paralleling her to Shauna as the sleepless angel.

She is shown to stand behind Shauna no matter what; Jackie is fully aware what Shauna is capable of and chooses to not only stay with her, but actively help her ("When you painted yourself red/I wiped all your handprints clean" (l. 26f.)).

Through this, the extent of her love and what it means to her becomes fully realized; it's not just empty words when she says that she "would do it all for [her]" (l. 28).

This gives another dimension to her not fully understanding Shauna needing distance; she has proven her unwavering loyalty and wants to know what more Shauna needs from her i.e. what's their relationship about (cf. l. 31.).

She proves the will to break out of the societal norms that have weighted on her and determined her entire life to be with Shauna, telling her that "if [they] leave right now [and] never tell them why/[they] can start again in another life"(l. 32f.).

While she still cannot live in the open with Shauna, she still would give everything up for her.

i Townsend, Bobby. "Getting to Know Flower Face." *Something You Said*, 19 Mar. 2018, [somethingyousaid.com/2018/03/20/getting-to-know-flower-face/#:~:text=I%20gave%20you%20parts%20of%20myself%2C%20you%20can%E2%80%99t%20leave%20me.](https://somethingyousaid.com/2018/03/20/getting-to-know-flower-face/#:~:text=I%20gave%20you%20parts%20of%20myself%2C%20you%20can%E2%80%99t%20leave%20me.)

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ii Hafey, Lisa. "Canadian Singer Flower Face Explores a Post Breakup Journey in Her New Album, 'Baby Teeth.'" *Essentiallypop.Com*, 2 Mar. 2022, [essentiallypop.com/epop/2018/03/canadian-singer-flower-face-explores-a-post-breakup-journey-in-her-new-album-baby-teeth/#:~:text=virginity%2C%20first%20love.%20A%20first%20time%20for%20everything.%20When%20you%20are%20in%20love%20for%20the%20first%20time%2C%20and%20everything%20is%20different%20and%20amazing%20but%20when%20you%20lose%20that%20it%E2%80%99s%20like%20losing%20your%20baby%20teeth.%20The%20baby%20teeth%20represent%20the%20vulnerable%20parts%20of%20me%20that%20I%20gave%20to%20my%20first%20love.](https://essentiallypop.com/epop/2018/03/canadian-singer-flower-face-explores-a-post-breakup-journey-in-her-new-album-baby-teeth/#:~:text=virginity%2C%20first%20love.%20A%20first%20time%20for%20everything.%20When%20you%20are%20in%20love%20for%20the%20first%20time%2C%20and%20everything%20is%20different%20and%20amazing%20but%20when%20you%20lose%20that%20it%E2%80%99s%20like%20losing%20your%20baby%20teeth.%20The%20baby%20teeth%20represent%20the%20vulnerable%20parts%20of%20me%20that%20I%20gave%20to%20my%20first%20love.)

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iii Casteel, Tanya. "Raccoon | Resentful", <https://tanyacasteel.com>, <https://tanyacasteel.com/project/raccoon-meaning>

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